

Heroic Statues in  
Bronze of  
Abraham Lincoln







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MANSHIP'S LINCOLN

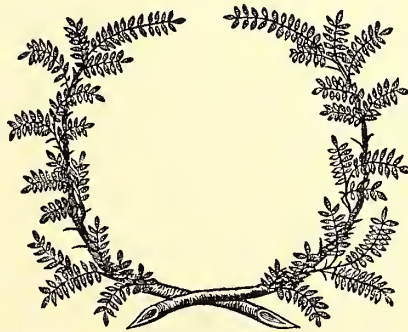
# Heroic Statues in Bronze of Abraham Lincoln

INTRODUCING

The Hoosier Youth of  
Paul Manship

BY

FRANKLIN B. MEAD



The Lincoln National Life Foundation

FORT WAYNE, INDIANA

1932

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THE LINCOLN NATIONAL LIFE FOUNDATION

## PREFACE

**A** PREFACE is at once an apology and an acknowledgment, from which this in no wise departs. This brochure is an endeavor to bring together for the benefit of Lincoln students data on all the bronze statues of Lincoln of heroic size which have appeared up to this time and especially to introduce the latest contribution by Paul Manship.

The assistance of Dr. Louis A. Warren, Lincoln enthusiast and Director of the Lincoln National Life Foundation, has been invaluable. The "History of American Sculpture" by Lorado Taft has been most useful, for it was believed that in this little work the presentation of some information regarding the origin of Lincoln sculptors and their work would be interesting. Great obligation is also due Carl Sandburg for his poetic portrayal of Lincoln's early life. Many of the best photographs were taken by the Company's photographer and artist, Sheldon Hine, while some were supplied through the courtesy of friends.

It is to be regretted that some of the illustrations are not as attractive as could be wished. Some of the photographs were difficult to procure and all are subject to the practical difficulty of photographing bronze which has been subject to the action of the elements. Furthermore, it must be confessed that some of the statues, viewed as works of art, are more or less mediocre. I, myself, am fond of photography and would liked to have done more of them but had to content myself with the colour photograph of the frontispiece and those of the four medallions.



*I am conscious of some of the shortcomings in the work which was done in considerable haste in the midst of a life busy in other directions.*

FRANKLIN B. MEAD

Iriscrest, Fort Wayne, Indiana

August 8, 1932

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*PART ONE*

# THE HOOSIER YOUTH



# I

## The Conception

THE Manship Lincoln is The Lincoln National Life Insurance Company's "Castle in Spain." The Brooklyn Bridge, the Empire State Building, the Panama Canal, were all dreams, too, made, however, for immediate material benefit. The old builders of the pyramids, of the temples of classic times and of the Gothic cathedrals built for no physical advantage in life. They carved and placed stone on stone for spiritual ends. Likewise is it with this new statue of Lincoln.

For many years, even before The Lincoln National Life Building was erected, it had been the thought of the officers of the Company, particularly of President Hall, that The Lincoln National should have a statue of Lincoln, an outstanding creation of art which would be one of the recognized monuments of the world and which, as such, would attract universal admiration.

Since Lincoln had spent his youth, from his seventh to his twenty-first year, in Indiana, it was our thought that our statue of Lincoln should not be in the proverbial style of the bearded man in double-breasted frock, but should represent the maturity of boyhood, when his mind and personality were just becoming the man's.

Emerson in some of his lectures developed an interesting thought which has continued familiar: "If a man write a better book, preach a better sermon, or make a better mousetrap than his neighbor, though he

## The Conception

build his house in the wilderness, the world will make a beaten path to his door." We suggested to Paul Manship the idea of Lincoln as the Boy Lincoln destined to become one of the spiritual leaders of the world and that this idea be generalized and that our youth, in addition to having Lincoln's own characteristics, be an apotheosis of the Lincolns of all time, together with all they stand for in the spiritual as well as the material world, representing the thought of Emerson thus paraphrased: *The world will seek the poet, the prophet, the thinker, even though the path to his door lead through the wilderness.*



## II

# The Sculptor

FORTUNATELY, the architect of The Lincoln National Life Building, Benjamin Wistar Morris, is a connoisseur of architecture, of sculpture, of painting, of literature and of life. We therefore had recourse to him in the selection of a sculptor. He recommended Paulanship, whom he considers the world's greatest living sculptor. Accordingly, in company with Mr. Morris, Mr. Hall and the writer visited Paulanship in his New York studio, in May 1928, with the result that a short time later our Executive Committee engaged Mr. Manship to create the statue of our dreams.

Mr. Manship has welcomed the continuing interest of the president and the executive vice-president of the Company and of the architect during the study period of this work.

Paul Manship is a Minnesotan, born in St. Paul, and, although he was only 46 years of age on last Christmas Day, it has been many years since he attained international fame through an important series of work. He began in his teens as a commercial designer with an ambition to become a painter but the age of twenty found him in New York where he worked for two years in the studio of Solon Borglum. Subsequently, he worked in Philadelphia and later with the Viennese sculptor, Isidore Konti. In 1909, when he was twenty-three years old, he obtained the prize of a three-year scholarship at the American Academy in Rome, a foundation created

## The Sculptor

by that great citizen and architect, Charles Follen McKim, largely through the generosity of J. Pierpont Morgan. This prize is awarded annually for the competition of students in the schools of art throughout the United States.

By 1911, when he was twenty-six years old, he began to produce works which attracted international attention. His achievement was so remarkable that in 1927, when he was still a young man with apparently the greater portion of his creative life still before him, he had the signal distinction of having published in Paris by Paul Vitry, the Conservateur of Medieval and Modern Sculpture in the Louvre, a critique of his productions up to that time, a work beautifully illustrated with all his important creations.

While Manship appeared in the midst of an age of naturalism in sculpture, of which Rodin is the chief exponent, and, although much of the principal work appearing in America at the time was demonstrating the artistic influence of modern Italy and of France, Manship found his technical inspiration in Greece, in the relics of the near Orient, of Egypt and Chaldea, and even of distant India and China. While he thus belongs to the school of antiquity, especially classical antiquity, his work has a style that is essentially his own, so that it can always be recognized as Manship's.

As a British critic recently expressed it, "He has seen and studied with a passionate interest the work of sculptors of other ages and from it has formed a powerful and intensely personal style which never diverges one inch from the standards set up by his predecessors. The difference between some of his contemporaries and him is simply that they do not quite know when to stop drawing from the ancient sources and he does. Manship knows exactly where to stop; he never allows his inspiration to carry off his originality and, while his outlines, his decoration and his reliefs



may, in a certain instance, be derivative from the early Greek in every detail, yet they do not create any illusion of Greek art."

Mr. Manship's work is copiously represented in the leading museums. "The Centaur and the Dryad" is an important example of modern sculpture in the Metropolitan Museum. "The Dancer and Gazelles," one of the finest of his works, is to be found in the Corcoran Art Gallery in Washington, in the Luxembourg Museum in Paris, and in the Toledo Art Museum where it is superbly placed to show its alluring grace of movement and of form. This work is here illustrated in Plate 2.

In the center courtyard of the imposing building of the American Academy in Rome stands a fountain of graceful and unique conception, as a permanent reminiscence of his student days there. Here, also, within the arcade beyond the fountain, is to be seen his monument commemorative of the recent war.

To Manship the Metropolitan Museum of New York intrusted its memorial to its benefactor and president, J. Pierpont Morgan. To this he applied his inventive spirit for seven years to attain a most happy and original achievement.

At the present time he is working on an equestrian statue of General Grant, to stand in front of the tomb in Riverside Drive, New York; also on an unique gateway in bronze for the Zoological Gardens in Bronx Park.

### III

## The Subject

LINCOLN passed the first seven years of his life (1809-1816) in the country near the place of his birth, not far from Hodgenville, Kentucky, which is the county seat of Larue County, and located about fifty miles due south of Louisville. His father, Thomas Lincoln, was an easy-going, independent sort of fellow, who could read a little and sign his name, but it is questionable whether his mother could either read or write. Their successive abodes were cabins of logs with stick clay chimneys and dirt floors. Here they eked out but a poor subsistence with the result that in 1816 Thomas Lincoln, although he was not an habitual drinker, sold his little farm for whiskey, which was a kind of money in those days, and \$20.00 in cash, and moved into what is now Spencer County, Indiana, about sixty miles west of Louisville. Here he purchased a quarter of a section of land from the Government, for which he agreed to pay \$2.00 an acre. The family arrived here with their meager belongings and built a shed of poles, branches, brush, dried grass, and mud, in which were placed dry leaves for beds. In this they lived until the following winter when they moved into a log cabin which they had just completed. In this they remained for the next thirteen years when they moved into Illinois. This was in 1830; Lincoln was then twenty-one years of age. The family had not prospered and Thomas Lincoln was glad to sell his unfertile farm for \$1.50 an acre.

Except for spring plowing and fall foddering, Lincoln spent most of his Indiana years in wielding the ax, with which he was an adept, not only on account of the lighthness of his powerful frame of six-feet-four and two-hundred-tenpounds, but also because he applied himself with thoughtful ingenuity to everything he undertook. He could tell his body to do almost impossible things and the body obeyed. On the other hand, his mind was by nature inquiring and reflective. While at his work he observed the ways of bird and animal, the moods of the sky, the habits of creeping vine and blossoming tree. He breathed of the earth and absorbed of its mysterious strength. When not at work and catechizing and joking with others, he was reading and thinking and dreaming. He would walk miles to borrow a book or to hear a lawyer make a speech and it was reported of him that he had read every book within a circuit of fifty miles. During this period he read the poems of Robert Burns, Aesop's Fables, Pilgrim's Progress, Robinson Crusoe, the lives of Francis Marion and Benjamin Franklin and books relating to the science of government and the theory of the law.

Thus transpires from lowly origin the evolution of many of the renowned: Browning conjures with the mysterious theme of ultimate popularity in his poem which concludes with the lines,

“ . . . who fished the murex up?  
What porridge had John Keats?”

## IV

# The Creation

MANSHIP directed the glow of his imaginative art on the conception of the youthful Lincoln who had developed such remarkable qualities from an environment so apparently barren, an environment so lowly.

First he made "a vivid trip through the Lincoln country"\* with Dr. Louis Warren, director of the Lincoln National Life Foundation, who is enthusiastically steeped in the lore of Lincoln. This trip included the boyhood homes in Indiana and in Kentucky.

"The Ohio River and reminders of the old ferry-boat days," Manship continues, "and the glimpse of the Kentucky homestead of Lincoln's childhood excited the imagination. Sandburg's book and talks with Ida Tarbell vivified my impressions which led to the desire to represent the youth as a dreamer and a poet, rather than the material aspect of the rail-splitter, as the qualities of the spirit are more important in view of the greatness of later accomplishment and the influence of the accomplishment of the great which continues after death. Without these qualities of spirit, the idealism and clarity of his future visions would never have been possible.

"This active backwoods life gave him, with his six-foot-four stature, inevitably a magnificent physique. I believe it is Herndon who says in

\*Thus Manship wrote in March 1932 after the completion of the statue.



his book that Lincoln weighed forty pounds more at the age of twenty-one than he did in the later years of his life.

“The gnarled stump of the oak in the statue symbolizes his background; among the leaves are scattered twenty-one acorns. His axe tells the story of his railsplitting days. (The axe, by the way, is copied from photographs in the Barrett collection of Lincolniana). The book naturally belongs to those first named qualities of the mind. We recall the stories of his father’s complaints that the son was not always industrious and seemed rather to prefer his book to the workaday occupation of the farm. We know of his friendship for animals and the story of his wading back across an icy stream to carry over his dog which had lagged behind on the memorable journey from Indiana to Illinois; to use Lincoln’s own words as given by Herndon, ‘I could not endure the idea of abandoning even a dog. Rolling off shoes and socks I waded across the stream and triumphantly returned with the shivering animal under my arm. His frantic leaps of joy and other evidence of a dog’s gratitude amply repaid me for all the exposure I had undergone.’ His relationship to the dog symbolizes the great feeling of human sympathy and protectiveness that was one of Lincoln’s conspicuous characteristics through life.

“His clothes consist of the linsey-woolsey homemade shirt, buckskin or butternut trousers and boots. We had at first thought of having him wear homemade moccasins. However, it was later recalled that by the age of twenty-one, when the Lincolns migrated to Illinois, Abraham had already been in contact with the world apart from his locality. He had made the trip to New Orleans on a flat boat and had worked as a ferryman on the Ohio River; it was therefore conceived that, with his greater earning capacity, he would probably wear boots.

“On the base of the statue it seemed appropriate to represent in four small reliefs some of the major qualities which Lincoln possessed—

Patriotism, Justice, Fortitude and Charity; these I have expressed in the conventional manner, with the exception of Patriotism, which goes on the front of the pedestal and which I have characterized by the American Eagle holding an olive branch and a bunch of arrows. The unity of his country, symbolized by the eagle, was his great patriotic ideal."

It is interesting, too, to record at this point the letter which Manship wrote June 6, 1928, soon after his excursion into boyhood scenes above referred to: "My trip with Dr. Warren to Lincoln City was more than delightful and I feel that I got considerable feeling for the childhood surroundings of Lincoln by visiting the scenes of his youth. I hope that you will feel with me that in the fact that I found a four-leaf clover on the site of the Lincoln Cabin there is a symbol of good luck for this enterprise upon which I have set my heart.

"I shall be going abroad soon now and will read such available material referring to Lincoln's youth as will be beneficial to me. The sketches which I will make for the statue will follow as a natural course of my studies and feeling for my subject matter."

According to his commission and after a year of study and thought, Manship, in May, 1929, presented to the Executive Committee of the Company an initial sketch of the statue in plastic. Before bringing this miniature to Fort Wayne, he wrote as follows: "After a long period of reading in which I have saturated myself with my subject matter, and after what has seemed to me many vain attempts to conceive the statue in a form corresponding to those vague and immaterial dreams which I have had since the day you commissioned me to do it, I have, I think, finally arrived at a form which I shall want to show you and which, though limited in expression, nevertheless seems to have somewhat of that feeling which you had in mind."

The sketch was approved and Manship continued work on the statue

in his New York and Paris studios until the plaster model was finally completed in Paris in November, 1931. In the preceding month he wrote: "I have been working on it steadily all summer and, while my difficulties have been many and I have oftentimes felt considerable discouragement about my lack of getting certain qualities desirable to put into the work, I think now that it is coming along finely and another month's work should see the end of my troubles.

"My friends who have seen my work are pleased with it, and I personally think it is one of my best. You know, I believe, that I brought a hound to Paris with me to serve as a model for the dog. This dog came from across the Ohio River, from the place of Lincoln's youth, and was just the type we needed."

After the completion of his work on the statue, one model in plaster was sent for the casting to Compagnie des Bronzes in Brussels, and another was sent to the studio in New York where Manship, during the winter of 1931-1932, completed the four medallions previously referred to. In April he sailed for the Continent to inspect the finished casting and to personally supervise the tone of the patina. From here he wrote on May 8, 1932: "Via S. S. 'Minnewaska' sailing May 13th—Antwerp—I am shipping the Lincoln statue with the four reliefs. It is a good casting and I am pleased with the colour of the bronze which I have been working on here for the past week. I have kept the colour light in tone to harmonize with the stone of the building."

Paul Manship had the difficult task of creating not only a fanciful statue but one which would represent a plausible likeness easily recognized as that of Lincoln in his youth. At first he thought the task impossible of achievement but, happily, he finally attained a masterpiece which is satisfying not only to himself but to all those who have seen it. In it we have the earnestness and seriousness of thoughtful youth and we also see

the melancholy aspect which was characteristic of the subject throughout his lifetime and which has been depicted by the artist with rare subtlety. Each of the medallions is a triumph in sculptural art. The whole is a work of outstanding merit and beauty as well as of public interest.

It has that easy grace which is the final criterion of great sculpture, the thought of which is so beautifully suggested by the youthful Keats in his "Ode on a Grecian Urn"—

"Thou still unravished bride of quietness,  
Thou foster-child of silence and slow time."



## V

# The Setting

THIS heroic statue, classical in feeling, stands over the broad steps ascending to the great plaza between the two wings of the Company's building, directly in front of the main entrance, a setting designed originally to receive the statue. The granite base extending over the steps is of Crotch Island granite of a pinkish tone and rises to the level of the plaza, which is paved with this same granite. Upon this base rests the high seat, eleven and a half feet square, and upon this is reared the die or pedestal, of one piece of granite, six and a half feet high and five feet square, alone weighing fourteen and a half tons. The pedestal and seat are of Conway Green Granite of an olive-gray tone delicately speckled with black. This New Hampshire granite was chosen for its qualities of endurance, for its color harmonies and its depth of tone which gives a feeling of solidity of support. The statue itself is of light verdigris to harmonize with the Indiana limestone of the building, while the medallions on the pedestal are deeper in tone, with olive in their pigment in order to blend pleasingly with the tone of the granite of the pedestal and of the seat, which are carefully modeled and proportioned after months of study and collaboration on the part of Manship and Benjamin Wistar Morris, the architect of the building. The home office building of the Lincoln National Life Insurance Company which surrounds the statue on three sides, is Doric in style, simple, massive and dignified,

reminiscent of the classical revival of Lincoln's time. The statue has the good fortune, too, of facing the new Post Office and Federal Court. This is also a creation of Mr. Morris and is constructed of Indiana limestone in the same Doric manner, differing, however, in composition and style of façade from our own building.

In this environment, so restful and harmonious, may we hope that it will continue to stand, regardless of changing conditions in our civilization, and may we also hope that neither wars nor insurrections nor eruptions will make of the plaza in which it stands—an Acropolis or a Forum or a Pompeii.

# LINCOLN'S INCREASING POPULARITY

"Others give best at first, but thou  
Forever set'st our table praising,  
Keep'st the good wine until now!"

—*Robert Browning.*

MORE has been written regarding Lincoln than of any other individual and his popularity has been growing steadily and rapidly for many years. This tendency is reflected in the increasing number of statues erected to his memory. Through the years he has become idealized and he has become the embodiment of AMERICANISM. Over seventy-five years ago, the prophetic James Russell Lowell forecast his increasing popularity in his Commemoration Ode:

"I praise him not; it were too late;

\* \* \* \* \*

Great Captains with their guns and drums  
Disturb our judgment for the hour,  
But at last silence comes."

The poet, the prophet or the thinker, whose inspiration comes direct from within, like the fisherman of Tyre lifting his netfuls of the murex, holds in his hands the appreciation of the future.



*PART TWO*

THE LINCOLN OF ILLINOIS



# The Lincoln of Illinois

## THE RAILSPLITTER BY CHARLES J. MULLIGAN

*Plate 7*

A youthful Lincoln of the railsplitting days is depicted by Charles J. Mulligan in his statue which stands at the southeast corner of Garfield Park in Chicago. It was purchased by the West Park Commissioners from the sculptor and dedicated in 1911.

Charles J. Mulligan was born in Ireland in 1866. He worked as a stone cutter in Chicago and studied at the Art Institute where he later became an instructor. He produced many works but was never sufficiently compensated to permit of adequate study. He also did the Gettysburg Lincoln at Pana, Illinois (Plate 17b). He had an especial predilection for depicting hopeful and cheerful labor. Of this genre are his "Digger" shown at the Pan-American Exposition and his "Miner and Child."

## THE CAPTAIN BY LEONARD CRUNELLE

*Plate 8*

This youthful portrayal of Lincoln, untroubled and erect, was created by Leonard Crunelle for the City of Dixon, Illinois. Quite different is this from the same sculptor's study "Lincoln, the Debater" in Freeport, Illinois, which depicts a more mature and serious minded Lincoln (Plate 10).

Lincoln was captain of a company of soldiers during the Black Hawk War. It is this phase of his early life which Mr. Crunelle here portrays. This statue is placed on the site of the old Dixon Blockhouse and was dedicated August 23, 1930, during the centenary program of the founding of Fort Dixon.

Crunelle was born in France, July 8, 1872. He ultimately became a pupil of Lorado Taft in Chicago. Although by birth a worker in the mines, he has a style of marked delicacy and grace which he especially employs in depicting the emotions of child life. He received a silver medal at the Atlanta Exposition for his bust of "Marguerite."



## THE LAWYER BY FRANZ ZELEZNY

*Plate 9a*

The erection of a bronze statue of Lincoln, made in Vienna in 1907 by Franz Zelezny, was sponsored by the high school students of Omaha. This was placed on the east bank of the high school lawn. The face is beardless, with a tinge of Continental Europe in its mien.

## THE CONGRESSMAN BY MAX BACHMAN

*Plate 9b*

Some years ago a Boston architectural sculptor by the name of Max Bachman made two busts of Lincoln. Mr. Bachman died soon after finishing these busts. The company controlling the rights to reproduce them had a figure of Lincoln modeled very similar to that of St. Gauden's standing Lincoln and upon this form one of the Bachman heads was used.

This statue the G. A. R. Post purchased for the City of Minneapolis, and it was placed in the Grand Army Circle of Victory Memorial Drive. School children contributed more than eight hundred dollars toward its purchase. The dedication was held on Memorial Day, 1930.

## THE PRESIDENT ELECT BY ANDREW O'CONNOR

*Plate 9c*

Andrew O'Connor represents Lincoln in the act of addressing his friends and neighbors from the rear of the train as he leaves the old Wabash station in Springfield on his way to Washington for the inauguration. The statue stands before the Illinois State Capitol at Springfield and was presented to the city October 5, 1918.

Lincoln appears with downcast eyes, sad but composed. One can almost hear him speak the immortal words which are carved on the reverse of the huge granite slab in front of which the statue is placed:

"I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being who ever attended him I cannot succeed. With that assistance I cannot fail . . . To His care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell."

Andrew O'Connor was born in Worcester, Massachusetts in 1874. He was first a pupil of his father and then of Daniel Chester French. He received a bronze medal at the Pan-American Exposition for a splendid portrait bust. As a young



man he was intrusted with the crowning figure of the sculptural decorations on the permanent Art Palace at the St. Louis Exposition, a seated statue of "Inspiration." An admirable bust of a beardless Lincoln by O'Connor is in the Metropolitan Museum.

## THE CIRCUIT RIDER BY LORADO TAFT

*Plate 9d*

This statue, located in Urbana, Illinois and unveiled in 1927, was made possible through a provision in the will of Mrs. J. O. Cunningham, who thus carried out a wish of her husband that a sum be set aside for the erection of a statue of Lincoln whom Judge Cunningham had known during his law practice. It shows Lincoln, the young lawyer, who traveled through Urbana on his court circuit. It was designed to stand in front of the Urbana-Lincoln Hotel, on the site of one of the taverns where Lincoln occasionally stopped, but its final location was later changed to Carle Park.

Lorado Taft was born at Elmwood, Illinois, on the 29th of April, 1860. He graduated from the University of Illinois in 1879 and from 1880 to 1883 studied in the École des Beaux Arts, Paris. In 1886 he became an instructor at the Art Institute of Chicago, lecturing there and at the University of Chicago, for, when he opened his modest studio in the western metropolis, he found it necessary to become an evangelist as well as a creator of art. "Great art demands passionate appreciation," is the belief of Lorado Taft. Among his important works are "Sleep of the Flowers" and "Awakening of the Flowers" made for the Columbian Exposition, "The Solitude of the Soul" at the Art Institute, and "The Fountain of the Great Lakes," all in Chicago.

## THE DEBATER BY LEONARD CRUNELLE

*Plate 10*

This statue is the gift of William T. Rawleigh, a leading manufacturer of Freeport, Illinois. It stands in Taylor Park and was unveiled August 27, 1929, the anniversary of the Lincoln-Douglas debate which brought fame to Freeport.

There is a suggestion of restlessness in the swing of the long coat and Lincoln's countenance wears the alert but serious expression of the successful lawyer rather than the sobered and saddened man weighted with the cares and responsibilities of the presidency. "While the pose suggests action it is a natural one which will not tire the onlooker," is Leonard Crunelle's reference to it. Crunelle also did "Lincoln, The Captain," located at Dixon, Illinois and illustrated on Plate 8.

## THE CANDIDATE BY GEORGE GREY BARNARD

*Plate 11*

As a result of the gift of one hundred thousand dollars from Mr. and Mrs. Charles P. Taft, George Grey Barnard, on December 10, 1910, was commissioned to create a Lincoln statue. Mr. Barnard completed his work in the early part of 1917. This statue, which stands in Lytle Park, East Fourth Street, Cincinnati, was unveiled on March 31, 1917 and presented to the city on behalf of the donors by Ex-President William Howard Taft who was a half-brother of Charles P. Taft.

Mr. and Mrs. Taft gave a replica of this statue to the City of Manchester, England. It is situated in Platt Field Park and was dedicated in the fall of 1919.

Mr. and Mrs. I. W. Bernheim of Louisville, Kentucky also gave a replica of this same statue to the City of Louisville. It was unveiled October 26, 1922 and stands in front of the Louisville Public Library.

The statue caused a most bitter controversy and it was called by many critics a "calamity in bronze." It certainly does not look like the Lincoln they believe him to be or as they like to see him. It was, on the other hand, Barnard's idea to depict the humble man of the soil, the worker and the thinker as well as the soulful Lincoln. Granting the artist his point of view, the work cannot be regarded otherwise than as a great masterpiece. Its very bronze is glowing with the warmth, virility and the spirit of life.

George Grey Barnard was born in 1863 in Bellefonte, Pennsylvania, and he passed his youth in Muscatine, Iowa. He was a student at the Art Institute of Chicago and later in Paris. He is best known for the heroic group, "The Two Natures," which is placed in a prominent position in the Metropolitan Museum, New York, and in the Art Institute of Chicago, the former in marble, the latter in plaster. Other notable works of the sculptor are "The Hower"; "The Rose Maiden," whose charm is locked from public view in a mortuary vault in Muscatine; and his "Maidenhood" of surpassing sweetness and grace.

## THE STATESMAN BY JAMES EARLE FRASER

*Plate 12*

James Earle Fraser's Jersey City Lincoln statue is located in the Plaza at the boulevard entrance to West Side Park, where the Lincoln Highway turns on its way west. The statue portrays a smooth-faced Lincoln seated on a rock.

John Hay told the sculptor that during the early days of the Civil War when

the Emancipator's troubles multiplied so rapidly and his burdens increased every day, he formed the habit of going at sunset or twilight to an eminence overlooking Washington and there, seated on some rock, would give himself up to solitude and meditation.

It is this conception of Lincoln which the sculptor has endeavored to portray, the thinker, the man of introspection and meditation, the man of solitude and of spiritual faith.

The entire structure is eighteen feet high while the base is fifty feet wide. The cost was raised by popular subscription. The school children of Jersey City gave three thousand five hundred dollars in pennies, nickels and dimes and something over two thousand dollars was raised by twenty-five cent contributions from factory workers.

James Earle Fraser was born in 1876 at Winona, Minnesota. He studied for many years at the Art Institute of Chicago. Later at the "League" in New York, he made the acquaintance of St. Gaudens, whom he assisted for some time in this country and in Paris, notably upon the "General Sherman." He became famous for his Indian figure "The End of the Trail" at the Panama-Pacific Exposition. He also did "Alexander Hamilton" for the mall in front of the Treasury building in Washington.



*PART THREE*

LINCOLN, THE EMANCIPATOR





# Lincoln, the Emancipator

GEORGE E. BISSELL

*Plate 13*

The Lincoln memorial at Edinburgh, Scotland, in "The Old Carlton Burial Ground," is a memorial to the Scottish-American soldiers who fell in the Civil War:

"Another clasp of loving hands,  
Another link across the sea."

This was the first monument erected to Lincoln on European shores. The spot on which it is erected is rich in history. The old burial ground contains a memorial to Mackay, the actor, and the unmarked grave of Willie Nichol, Burns' companion and fellow-lodger. Constable, the publisher of Walter Scott's novels; David Hume, the philosopher; the political martyrs like Muir, Palmer, Skirving, Margarot and Gerrald, all are buried here. Here also are the graves of Dr. John Brown, author of "Rab and His Friends," and of the parents of Robert Louis Stevenson. In this sacred spot the Scots have placed the Lincoln memorial.

The Lincoln statue in the Carlton Burial Ground was presented to Edinburgh by American citizens in honor of Scottish-American soldiers who fought in the Civil War. Wallace Bruce, the United States consul in Edinburgh, was mainly instrumental in raising funds for the monument. The commission was awarded to George E. Bissell, a well known sculptor and army veteran. The statue was unveiled on August 21, 1893.

George E. Bissell was born in 1839 at New Preston, Litchfield County, Connecticut, where his father was a prosperous young quarryman and marble worker. He served in the Civil War and then joined his father and brother in the marble business in Poughkeepsie, New York. In this connection, he did designs and models for public monuments and at the age of thirty-two he received an order for a life-size statue in marble. Without previous experience, he modeled the figure from life and cut it in marble. He then did busts and reliefs and became famous for some of his later work, especially "Colonel Abraham de Peyster" on Bowling Green Square, "Lycurgus" at the Appellate Court Building and his finest work, "Chancellor John Watts," in Trinity churchyard, all of which are in New York City.

## LARKIN GOLDSMITH MEAD

*Plate 14*

On April 24, 1865, just nine days after the assassination of Lincoln, The National Monument Association was formed in Springfield, Illinois. Early in 1868 designs for a monument were called for with an offer of one thousand dollars for the best design. Thirty-seven designs were offered by thirty-one different artists and that of Larkin Goldsmith Mead was accepted. Mr. Mead was awarded a contract to furnish the bronze statuary for seventy thousand dollars and the contract for the stone and granite work was let for one hundred and thirty-six thousand dollars. No American sculptor had ever received so large a commission and the young artist's future was made. The monument was dedicated and the statue unveiled October 15, 1874 before a large and distinguished assembly. It stands in the midst of six acres of ground in Oak Ridge Cemetery. It is an elaborate structure in the taste of the time. At each corner of the monument there is a group of statuary representing the four branches of the Military Service, Infantry, Cavalry, Navy, and Artillery. Just recently the entire monument has been reconstructed and the interior greatly beautified.

Larkin Goldsmith Mead was born in Chesterfield, New Hampshire, in 1835. He first displayed his talent at an early age when he modeled in snow a colossal figure of an angel which excited much admiration. A newspaper account of this attracted the attention of Nicholas Longworth of Cincinnati, who provided for the boy's artistic education. From 1853 to 1855 he studied with Henry Kirke Brown in Brooklyn. His earliest work of importance was a statue of Ethan Allen which stands in the portico of the State House in Montpelier.

## THOMAS BALL

*Plate 15a*

The well-known Emancipation group by Thomas Ball was first unveiled in Lincoln Park, Washington, D. C. The entire cost of seventeen thousand dollars was met by negroes through the Freedman's Memorial Association. A replica of it was erected in Park Square, Boston, in 1879 through the generosity of Hon. Moses Kimball. While lacking in vivacity of technique, it is a noble Lincoln and it is one of the inspired works of American sculpture.

Thomas Ball was born in Charleston, Massachusetts, on the third of June, 1819. He was the son of a house and sign painter. He was at first self-taught and did portrait painting but at the age of thirty-two did a bust of Jenny Lind. At

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thirty-five he went to Florence for study. He did the well-known equestrian statue of Washington in the Boston Public Gardens, the statue of Daniel Webster in Central Park, New York, and many other works of like character.

## RANDOLPH ROGERS

*Plate 15b*

Philadelphia was one of the earliest cities to commemorate the fame of "The Great Emancipator." A monument was erected by contributions made by its citizens as a result of a movement which began immediately after the assassination. The statue was modeled in Rome and cast in Munich. It was unveiled September 22, 1871 on the anniversary of the Proclamation of Emancipation. While the figure lacks freedom of attitude, the facial likeness is excellent. It occupies a commanding position on the East River Drive, near Lemon Hill in Fairmount Park.

Randolph Rogers was born at Waterloo, Seneca County, New York, spent his youth at Ann Arbor, Michigan, and most of the rest of his life in Rome. His early work was impromptu and showed such promise that through the generosity of his employers he was sent to Rome to study under Bartolini. One of his best known works is the bas-relief on the doors of the Capitol at Washington, depicting scenes from the life of Columbus. This graceful and dramatic work was designed in 1858. His great bronze "Michigan" on the military monument at Detroit is also an effective piece of work. He died in Rome, January 15, 1892.

## HENRY KIRKE BROWN

*Plate 15c*

One of the earliest statues to be erected to the memory of Lincoln is that in Prospect Park, Brooklyn by Henry Kirke Brown. This was made possible by popular subscriptions of not more than one dollar, as a result of a meeting of the "War Fund Committee" of Brooklyn which was held on the 22nd of April, 1865. Twelve thousand nine hundred and fifty-nine subscriptions of one dollar each were soon received and this was invested in government bonds which, through interest and appreciation, eventually amounted to fifteen thousand dollars. The statue was unveiled October 21, 1869.

Henry Kirke Brown was born at Leyden, Massachusetts in 1814. He has often been referred to as "the first American sculptor." His masterpiece is his "Washington" which was unveiled in Union Square, New York, on July 4, 1856. This

is the second equestrian statue that was erected in the United States and is one that distinctly awakens the imagination. Brown also did the "Lincoln" in Union Square (Plate 18c). His "General Winfield Scott" was erected in Washington in 1874.

ALFONSO PELZER

*Plate 15d*

The statue of Lincoln at Lincoln, New Jersey resulted from the real estate developments of the town. It was cast in Salem, Ohio and was designed by Alfonso Pelzer. It is made of two ounce sheet bronze and was put together in sections. The face was modeled from the original mask of Lincoln taken at his death. The foundation of this statue was laid on Lincoln's birthday, February 12, 1898, while it was unveiled on Decoration Day of the same year.

There are replicas of this statue at Wilkesburg, Pennsylvania, and at Boise, Idaho. The latter, presented to the state of Idaho by the ladies of the G. A. R. on February 12, 1915, stands directly in front of Lincoln Hall at the Idaho Soldiers' Home.

*PART FOUR*

LINCOLN, THE ORATOR

*Lincoln at Gettysburg*

*Lincoln of the Second Inaugural*







# Lincoln at Gettysburg

DANIEL CHESTER FRENCH

*Plate 16*

On the State Capitol grounds at Lincoln, Nebraska is placed "The Gettysburg Lincoln" of Daniel Chester French. On the high tablet before which it is placed are recorded the undying words of the Gettysburg Address. The statue depicts Lincoln at the moment of hush and quiet immediately following the address, before the applause. It is done in that quiet, serene manner which is typical of most of French's work. French also did the Lincoln in the beautiful classical memorial at Washington but, as this is in stone, it does not come within the scope of this brochure.

Daniel Chester French was born in Exeter, New Hampshire, April 20, 1850, of substantial New England parentage on both sides. He became the most popular American sculptor of his day, for his work was careful and sincere and easily understandable by the masses, although it cannot be said that it represents any marked phase in the evolution of the world's sculpture.

His statues of prominent American figures are to be found in many American cities. His "Alma Mater," which stands before the Library of Columbia University, epitomizes the general character of his work—refinement, serenity, and plastic charm.

LEONARD W. VOLK

*Plate 17a*

The statue of Lincoln by Leonard W. Volk at Rochester, New York was dedicated in 1892 as a memorial to the soldiers and sailors of Monroe County who fought in the Civil War. It was erected through funds raised by popular subscription and entertainments and is placed in a public square of the City. The figure is ten feet high and stands upon a granite structure twenty-five feet high, done in the manner of the time. There are four small statues representing the four active branches of the service; the base is ornamented with four reliefs in bronze representing important scenes in the history of the county.

Leonard W. Volk was born at Wellstown, New York, November 7, 1828. He had little schooling and first worked as a marble cutter for his father. As he grew older he determined to be a sculptor. Stephen A. Douglas, a cousin of his wife, was so pleased with his work that he aided him to go to Rome for study. Among his most important works are his Douglas monument in Chicago and his statues of Lincoln and Douglas in Springfield.

## CHARLES J. MULLIGAN

*Plate 17b*

The impressive statue of Lincoln located in the Rosemond Grove Cemetery about five miles from Pana, Illinois, is the work of Charles J. Mulligan. It was donated by Captain John W. Kitchell and was dedicated in October, 1903 in memory of the Union soldiers and sailors. Mulligan also did "The Rail-splitter" (Plate 7).

## MAX KALISH

*Plate 17c*

The statue of Lincoln at Cleveland, Ohio stands in the mall in the center of the business district directly in front of the Administration building of the school board. It was purchased in part with the pennies of school children and was unveiled in 1931. It is the work of Max Kalish, a young Cleveland sculptor, who has his studio in New York. Kalish conceived the idea, not of a meditative or martyred Lincoln, but of a Lincoln in an exalted mood at the instant of the completion of his great Gettysburg Address, as he "looked ahead with the vision of a prophet of old," to quote the sculptor's own words.

## J. OTTO SCHWEIZER

*Plate 17d*

In the niche on the left side of the Pennsylvania State Memorial at Gettysburg stands J. Otto Schweizer's Lincoln, grasping a manuscript in his left hand. This was dedicated in 1917. Its portraiture is sure and convincing.

Here also are Schweizer's works of Generals Pleasanton and Gregg. Schweizer, who was born in Zurich in 1865, has done several other generals as well as the Molly Pitcher monument for the state of Pennsylvania at Carlisle. He also did the statue of Lincoln for the Union League Club, Philadelphia (Plate 23c).

# Lincoln of the Second Inaugural

GEORGE E. GANIERE

*Plate 18a*

In Iowa in front of the Webster City High School is placed the statue of Lincoln by George E. Ganiere of Chicago. This statue is seven feet four inches in height and stands on a verdantique marble base. It was a gift to the school from Alexander Groves in memory of his son, Harry A. Groves.

Ganiere, a pupil of Lorado Taft, also did the Lincoln statue at Burlington, Wisconsin (Plate 23b) and "General Anthony Wayne" in Hayden Park, Fort Wayne, Indiana.

ISIDORE KONTI

*Plate 18b*

Isidore Konti's statue of Abraham Lincoln is placed at the intersection of McLean Avenue and South Broadway, Yonkers, and is illuminated at night. The figure portrays Lincoln delivering the Second Inaugural Address. The statue was financed by the Lincoln Memorial Association, supplemented with funds obtained by public subscription. It was unveiled on Columbus Day, October 12, 1929.

Isidore Konti, a sculptor of note, was born in Vienna in 1862, came to this country in 1892, and now resides in Yonkers. His early art education was obtained at the Imperial Academy, Vienna, and he later spent two years in Italy. His first work in this country was for the World's Fair. He has specialized in decorative sculpture for buildings, both public and private. Konti is a worker of great refinement and he has done much work of ideality, of which his fine group of "Music" for the Pan-American Exposition is a notable example. He has in particular done a number of sportive fountain pieces of great charm such as his "Orpheus" and "Wood Nymph;" his "Mother and Child" of the Metropolitan Museum would make a most fitting fountain group.

HENRY KIRKE BROWN

*Plate 18c*

Through popular subscription, under the auspices of the Union League Club, Henry Kirke Brown's statue of Lincoln was erected in Union Square, New York,

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in 1870. Brown's other statue of Lincoln in Prospect Park, Brooklyn, has been mentioned previously (Plate 15c).

W. GRANVILLE HASTINGS

*Plate 18d*

During the Civil War, Captain Charles Clinton, a Missourian, went to Bunker Hill, Illinois and raised a company of men which was known as Company B of the First Missouri Cavalry. Captain Clinton was an enthusiastic admirer of Lincoln, whom he frequently referred to as "The greatest man that ever lived with the exception of Jesus Christ." Captain Clinton presented to the City of Cincinnati and to the City of Bunker Hill, Illinois, statues of Lincoln in replica by W. Granville Hastings. The former was dedicated December 9, 1902 and the latter September 7, 1904. Dr. Charles Frederick Goss, the noted author, lecturer and divine of Cincinnati presented both of these statues on behalf of Captain Clinton. Later Captain Clinton presented a small statue of Lincoln to the City of Wooster, Ohio.

The Cincinnati statue stands in the grounds before the Avondale School, while that at Bunker Hill stands in the center of the town on a small plot of ground which deflects the traffic in all four directions. In each instance, before the seat of the statue, is the kneeling figure of a woman who is writing on the die "With malice toward none." At Avondale the statue and its substructure are surrounded by a large and beautiful rostrum copied after Sir Alma Tadema.

A replica of the statue by Hastings, from which the figure of the kneeling woman has been removed, stands before the Green County Court House at Jefferson, Iowa. It was presented to the city in September, 1918 by two of its citizens, Mr. and Mrs. S. B. Wilson.

*PART FIVE*

LINCOLN, THE PRESIDENT

*The President Seated*

*The President Standing*







# The President Seated

GUTZON BORGLUM

*Plate 19*

"If my figure of him . . . gives to the chance passerby any of his great spirit, then the work is a success . . . If it fails to do this, no matter how well executed, it cannot endure. Art does not exist for itself; it is but an avenue through and by which humanity expresses itself," says Gutzon Borglum of his Newark Lincoln, one of the best known monuments to the Emancipator in the country.

The Newark Lincoln, with his tall hat in close reach of his hand, is seated on a spacious bench on the Plaza before the Essex County Court House. There is a quality of realism in the statue which makes the figure seem to be in confidential speech with onlookers. The work is a third more than life size. It was financed by Amos H. Van Horn who gave a bequest for the purpose. A tablet back of the statue bears the inscription "Lincoln Post, No. 11, Department of New Jersey, G. A. R." The unveiling services took place on Decoration Day, May, 1911.

Gutzon Borglum was born in Idaho in 1867 of Danish parents. He received his art education in Paris and has exhibited both as a painter and as a sculptor in that city. Among his well-known works are the figures of "The Twelve Apostles" for the Cathedral of St. John the Divine, in New York City; the colossal head of Lincoln in the rotunda of the Capitol at Washington; the Sheridan monument in Washington; the "Mares of Diomedes" and "Ruskin," both in the Metropolitan Museum.

ADOLPH A. WEINMAN

*Plate 20*

The seated statue of Lincoln in Hodgenville, Kentucky, near the birthplace of the Emancipator, is the work of Adolph Alexander Weinman. The Kentucky figure, surrounded by the little stores and rough streets of a country town, seems restful and reminiscent, as if the Lincoln pictured there were about to relate an anecdote or a fanciful tale to one of his fellow-townsmen.

## The President Seated

This statue is six feet high on a pedestal of twelve feet. It was financed through many sources. Robert Lincoln contributed, as did Hodgenville and LaRue County citizens, while appropriations were made by the General Assembly of Kentucky and by Congress. A replica stands before the University Administration Building in Madison, Wisconsin. It is the gift to the University of Mr. Thomas E. Brittingham of Madison. The exedra bears the chiseled quotation "Let us have faith that right makes might and in that faith dare do our duty." The statue was unveiled with appropriate exercises on Alumni Day, May 31, 1909 (Lincoln Centenary) and the monument dedicated on Alumni Day, June 24, 1919.

Weinman also did the Lincoln in the State Capitol at Frankfort, Kentucky (Plate 23d).

### CHARLES KECK

*Plate 21*

At Wabash, Indiana, on Memorial Day, 1932, was dedicated the fine statue of Lincoln by Charles Keck, which stands before the Court House. This is one of the most satisfying statues of Lincoln that has yet been created. It was a gift to the City of Wabash by the bequest of the late Alexander New of New York, who was a native of Wabash.

Charles Keck, who was born in 1874, was in his youth an assistant to Augustus St. Gaudens and later was a student at the American Academy in Rome. He first became well known for his gracious figure of America, which is the principal piece of sculpture of the Allegheny County Soldiers' Memorial in Pittsburgh. He did the colorful group of Lewis and Clark for Charlottesville, Virginia, also the equestrian statue of Stonewall Jackson for the same city and the Booker T. Washington monument at Tuskegee, Alabama. One of his latest works is the creation of the great bronze doors of the William Rockhill Nelson Gallery of Art at Kansas City. The gallery, as the name implies, was a gift to Kansas City by Mr. Nelson, who was a native of Fort Wayne. In these doors will endure scenes of early Kansas City and the primitive West.

### ROBERT MERRILL GAGE

*Plate 22a*

"The Man of Sorrows" is Robert Merrill Gage's conception of Lincoln at Topeka, Kansas. Gage, a native of Topeka and a pupil of Gutzon Borglum, had long made a study of the martyred president and, when citizens of his home city

started a campaign for the erection of "an immense bronze statue," they saw several of his models and became interested in his portrayals of Lincoln. The statue was financed through the combined efforts of women's clubs and schools, augmented by an equal amount from an appropriation of the legislature. Agitation was begun early in 1916 and the unveiling took place on Lincoln's birthday, February 12, 1918. It is placed in the State House grounds, between the State House and the Memorial Building.

There is also at Topeka another work of Gage, a nude "Aviator," happily conceived.

## AUGUSTUS ST. GAUDENS

*Plate 22b*

John Crerar, founder of the enduring Crerar Library, died in 1889 and left one hundred thousand dollars for a statue of Lincoln "to face south in a southern part of the City of Chicago." The trustees were not free to make definite arrangements with the sculptor and the architects until 1893. Soon after this Augustus St. Gaudens completed his second statue of Lincoln for Chicago, upon which he worked for twelve years and which was destined for over twenty years to remain in storage, a statue without a home. Twice during this time it was permitted to see the light of day: it was exhibited at the Metropolitan Museum and later, in 1915, it was sent to San Francisco. Its site was not in existence when it was completed, for the former watery spaces of Lake Michigan at this point were not filled in until the year before it was finally unveiled on May 31, 1926. Here it rises from the midst of a semi-circular amphitheatre one hundred and fifty-three feet in diameter. It faces south toward the great classical pile of the Field Archeological Museum and the interesting structures which surround that Museum. Behind Lincoln's right shoulder may be seen the Art Institute and farther beyond is the memorable Gothic Tower of the Chicago Tribune and other great structures of Chicago's skyline. The work portrays Lincoln, deep in study but surveying the varied activities of the world that move about him. A drapery, representing the famous shawl which the War President wore, relieves the severe lines of the chair in which he is seated.

Augustus St. Gaudens was born in Dublin, March 1, 1848; his father was a French shoemaker and his mother was a native of Dublin. The family came to America when Augustus was an infant. He left school in New York at the age of thirteen to become a cameo cutter but he studied drawing at night, a fortunate



combination of activity. At twenty he was able to go to Paris, where he became a student in the Ecole des Beaux-Arts. Then he went to Rome for three years, returning to New York in 1874 after an absence of six years. His "Admiral Farragut" was placed in Madison Square in 1881 and from that time he was recognized as the dominant influence in American sculpture and such he continued to be until his death in 1907. One of his most impressive works is the figure of "Grief" for the Adams Memorial in Rock Creek Cemetery, Washington, D. C., which has been described as "an idealization complete and absolute, the rendering of a simple, natural fact—a woman in grief."

St. Gaudens also did the Lincoln in Lincoln Park, Chicago (Plate 26) of which there is a famous replica in London (Plate 25).

#### HAIG PATIGIAN

*Plate 22c*

Located in front of the City Hall in San Francisco's Civic Center is Patigian's statue of the grave reflective Lincoln. Former pupils of the Lincoln Grammar School, in cooperation with the Grand Army of the Republic, working under the name of the Lincoln Monument League, sponsored a movement to acquire another Lincoln statue to take the place of the one destroyed by the great fire. The presentation to the City of San Francisco was made on Lincoln Day, February 12, 1913.

Patigian is a resident of San Francisco, where may be found many public monuments and architectural decorations done by him.

#### CHARLES H. NIEHAUS

*Plate 22d*

Charles H. Hackley, public benefactor of Muskegon and the well-known donor of its library, on May 30, 1900, presented to the City of Muskegon, Michigan a bronze statue of Lincoln by Charles H. Niehaus. This stands in the public square in the center of the city. At the other corners of this large green-shadowed square are the statues of Grant, Sherman, and Farragut, while through the vista of the tall graceful trees may be seen in the center of the square a large monument erected in honor of the soldiers and sailors.

A replica of this Lincoln statue, but for a few details relating to the chair, is in the building of the Buffalo Historical Association. This was presented by the Lincoln Birthday Association on September 30, 1902. Another replica is to be seen in Library Park, Kenosha, Wisconsin, the gift of Orla M. Calkins, whose

death occurred May 24, 1909. It was unveiled immediately after his funeral, two days later.

Niehaus, a resident of New York City since 1885, was born July 24, 1855, in Cincinnati, where stands his greatest portrait statue, "President Garfield," in Garfield Square at Eighth and Race Streets. He first became a student at the School of Design, established by Charles McMicken, who founded the University of Cincinnati.

Later he entered the Royal Academy at Munich where he speedily won his way to honors and commissions, the results of which may be found throughout the United States. He did the "Farragut" in the Muskegon group above referred to.

# The President Standing

GEORGE F. WATERS

*Plate 23a*

Portraying Lincoln at the time of his Gettysburg speech is the statue in the park directly in front of the Masonic Temple at Portland, Oregon. This work was presented to the city in 1928 by Dr. Henry Waldo Coe, who also some time previously made a similar donation of an equestrian statue of Roosevelt. The Lincoln statue was completed in his Paris studio by George Fite Waters who was a pupil of Rodin.

GEORGE E. GANIERE

*Plate 23b*

The Lincoln statue created by George E. Ganiere, which is located in Burlington, Wisconsin, was dedicated in 1913. It is over eight feet in height and was the gift of Francis Meinhardt, prominent citizen of Burlington, who died in 1912.

Ganiere also did the Lincoln statue at Webster City, Iowa (Plate 18a).

J. OTTO SCHWEIZER

*Plate 23c*

The statue of Lincoln in the Lincoln Memorial Room at the Union League Club of Philadelphia was modeled in 1916 by J. Otto Schweizer, the sculptor of the Lincoln at Gettysburg (Plate 17d) and of several of the other memorials on that field. It was placed there by the members of the Union League and was dedicated on Founders' Day, Saturday, November 24, 1917.

Schweizer has also done several relief portraits for the Union League.

ADOLPH A. WEINMAN

*Plate 23d*

In the rotunda of the State House of Kentucky at Frankfort, stands Weinman's Lincoln. It was presented to the state by J. B. Speed of Louisville and was unveiled on November 8, 1911. President Taft addressed the large assemblage of people, many of whom wore the gray in the conflict between the North and the South.

Weinman also did the statue of Lincoln which stands at Hodgenville, Kentucky (Plate 20) and the replica of this study at Madison, Wisconsin.



# The President Standing

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FRANCIS EDWIN ELWELL

*Plate 24a*

At the intersection of North Oraton Parkway and New Street, East Orange, New Jersey is to be found the Lincoln of Francis Edwin Elwell, which was made possible by popular subscription. The dedicatory services were held in 1911.

Elwell was born at Concord, New Hampshire in 1858. He received his first artistic impulse from Miss May Alcott in the little drawing class at Concord in 1876. He continued his studies in the Boston Museum of Fine Arts and later at the Ecole des Beaux-Arts. He later became Curator of Sculpture at the Metropolitan Museum. Among his best known works are "Egypt Awakening," shown at the Paris Salon of 1896, and "The New Life" in the Lowell Cemetery, Lowell, Massachusetts.

ALONZO VICTOR LEWIS

*Plate 24b*

A military Lincoln, created by Alonzo Victor Lewis at the direction of the Lincoln Memorial Association of Spokane, Washington, was dedicated in that city on Armistice Day, 1930. As early as 1912 the Daughters of the G. A. R. formulated plans for the memorial. It is located in Spokane's business section. Funds for the statue were contributed by citizens of Spokane and their friends. Of the sum raised the school children gave a large portion.

Lewis is a resident of Seattle. He has done a number of sculptural works for the cities of the Northwest and another Lincoln for the City of Tacoma.

STEVEN A. REBECK

*Plate 24c*

The statue featuring Abraham Lincoln at Alliance, Ohio presents him as the central figure in a monument composed of three figures. This is said to be the only group in America which represents subjects from the Civil, Spanish American and World Wars. The statue of Lincoln represents him with a manuscript in his left hand and his right hand slightly extended in a gesture. This monument was dedicated July 4, 1924.

Steven A. Rebeck, the sculptor of this group, was born in Cleveland, Ohio in 1891 and studied in the Cleveland School of Art under Carl Bitter and Carl Heber. He has made a Shakespere for Cleveland and a Sphinx for the Municipal Court building, St. Louis.

VAN DEN BERGEN

*Plate 24d*

A statue of Abraham Lincoln was unveiled in the Court House yard at Clinton, Illinois, on November 11, 1931, as a result of the efforts of Louis O. Williams, an attorney of that city. Public spirited citizens and school children made contributions to the fund for this statue.

The statue is the work of Van Den Bergen, a Belgian artist, who came to America during the later years of the life of the great Emancipator and studied President Lincoln in life before he made his statue, which is considered an excellent likeness of Lincoln in bronze.

AUGUSTUS ST. GAUDENS

*Plate 25*

In London, within the shadows of Westminster Abbey, the high altar of the British Empire, where England's kings are crowned and where lie their ashes and those of other famous sons of Britain, is to be seen the statue of Lincoln which is a replica of the one in Lincoln Park, Chicago (Plate 26).

An offer of this statue to the British people was made in 1914 by the American National Committee for the celebration of the Centenary of the Treaty of Ghent and the completion of one hundred years of peace between these two English speaking peoples. It was unveiled on July 28, 1920. The principal addresses were made by Viscount Bryce, Elihu Root, and David Lloyd George.

In Grant Park, Chicago, is St. Gaudens' other statue of Lincoln (Plate 22b).

AUGUSTUS ST. GAUDENS

*Plate 26*

Because of the excellence of its execution, of its setting and of its location far from the confusion of down-town streets, the St. Gaudens statue of Lincoln in Lincoln Park, Chicago has been called the "mecca of Lincoln worshippers." It was presented to the city in 1887 by Eli Bates. The harmony of statue and setting was the result of the joint work of St. Gaudens and the architect, Stanford White. At the time it was hailed as the greatest portrait statue in the United States.

A replica of this statue stands before Westminster Abbey (Plate 25) and another Lincoln statue of St. Gaudens is also in Chicago in Grant Park (Plate 22b).

*PART SIX*

THE PLATES





No. 1. MANSHIP AND HIS COMPLETED WORK







No. 2. DANCER AND GAZELLES





No. 3. THE STATUE AND THE COMPANY'S BUILDING



No. 4. THE STATUE AND THE POST OFFICE





a. NORTH VIEW



b. SOUTH VIEW



c. WEST VIEW



d. EAST VIEW

No. 5. MANSHIP'S LINCOLN





a. JUSTICE



b. CHARITY



c. FORTITUDE



d. PATRIOTISM

No. 6 THE MEDALLIONS





No. 7. THE RAILSPLITTER BY CHARLES J. MULLIGAN

(1)



No. 8. THE CAPTAIN BY LEONARD CRUNELLE







No. 9a. THE LAWYER  
BY FRANZ ZELEZNY

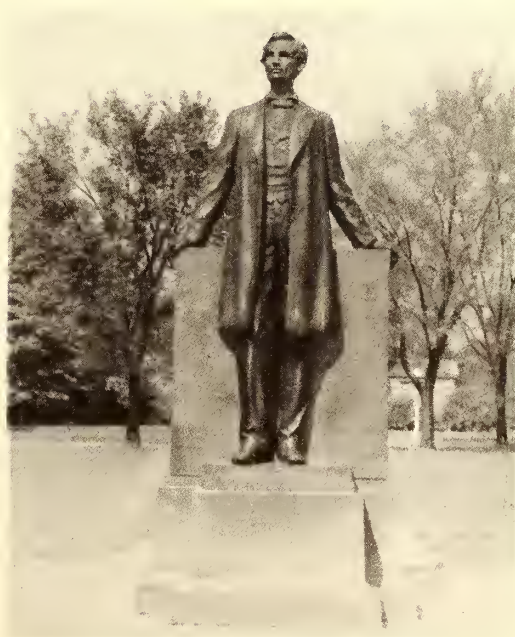


No. 9b. THE CONGRESSMAN  
BY MAX BACHMAN



No. 9c. THE PRESIDENT ELECT  
BY ANDREW O'CONNOR

(X)



No. 9d. THE CIRCUIT RIDER  
BY LORADO TAFT

(X)





No. 10. THE DEBATER BY LEONARD CRUNELLE  
④





No. 11. THE CANDIDATE BY GEORGE GREY BARNARD



No. 12. THE STATESMAN BY JAMES EARLE FRASER





(✓) No. 13. THE EMANCIPATOR BY GEORGE E. BISSELL



No. 14. THE EMANCIPATOR BY LARKIN GOLDSMITH MEAD





No. 15a. THE EMANCIPATOR  
 X BY THOMAS BALL



No. 15b. THE EMANCIPATOR  
 BY RANDOLPH ROGERS



No. 15c. THE EMANCIPATOR  
 BY HENRY KIRKE BROWN



No. 15d. THE EMANCIPATOR  
 BY ALFONSO PELZER



No. 16. THE ORATOR (GETTYSBURG) BY DANIEL CHESTER FRENCH

(X)





No. 17a. THE ORATOR (GETTYSBURG)  
BY LEONARD W. VOLK



No. 17b. THE ORATOR (GETTYSBURG)  
(Y) BY CHARLES J. MULLIGAN



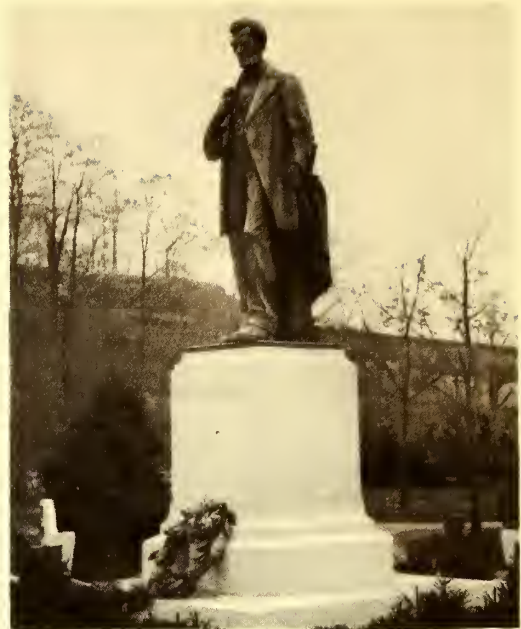
No. 17c. THE ORATOR (GETTYSBURG)  
BY MAX KALISH



No. 17d. THE ORATOR (GETTYSBURG)  
(Y) BY J. OTTO SCHWEIZER



No. 18a. THE ORATOR (SECOND INAUG-  
URAL) BY GEORGE E. GANIERE



No. 18b. THE ORATOR (SECOND INAUG-  
URAL) BY ISIDORE KONTI



No. 18c. THE ORATOR (SECOND INAUG-  
URAL) BY HENRY KIRKE BROWN



No. 18d. THE ORATOR (SECOND INAUG-  
URAL) BY W. GRANVILLE HASTINGS





No. 19. THE PRESIDENT BY GUTZON BORGLUM

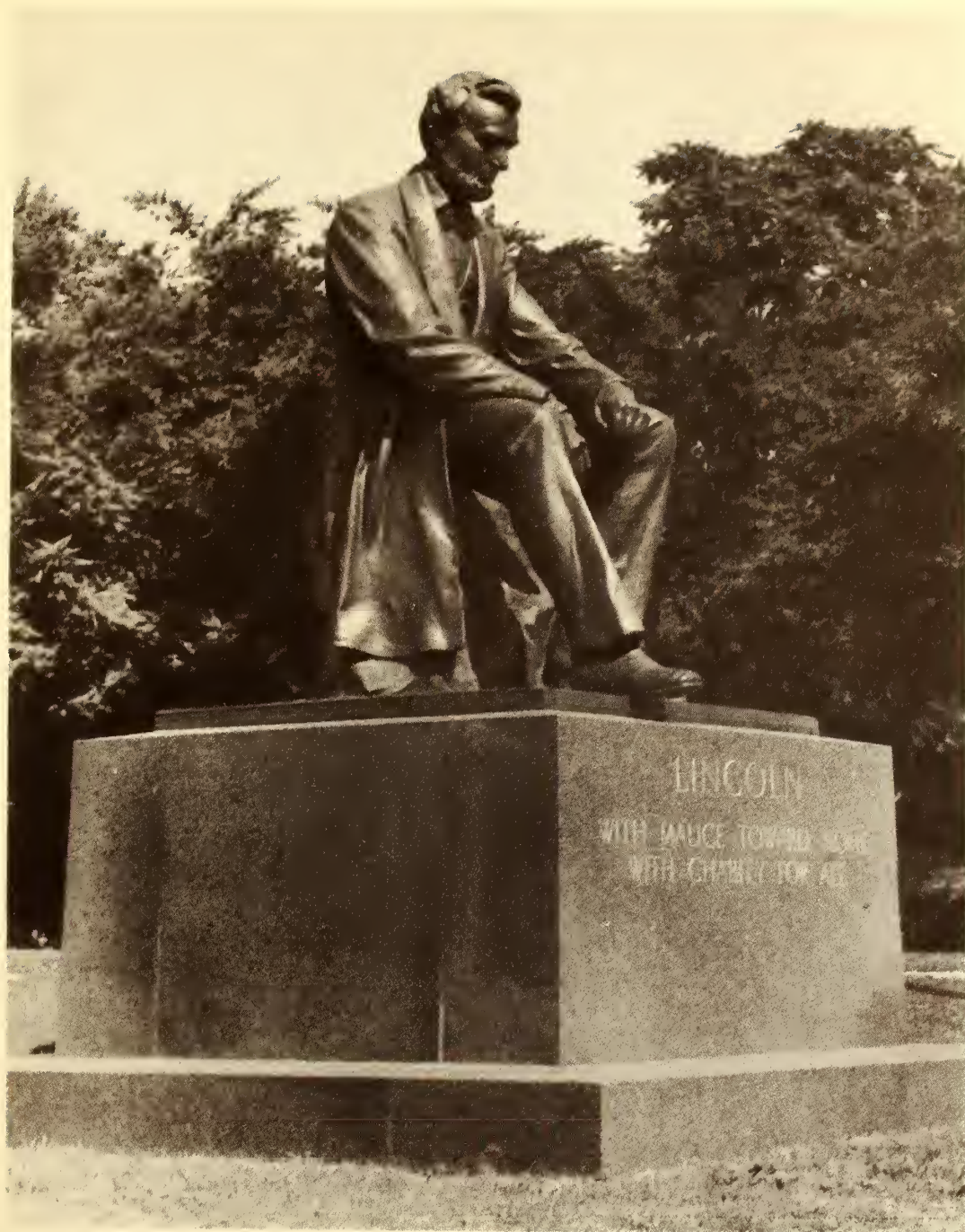
(V)



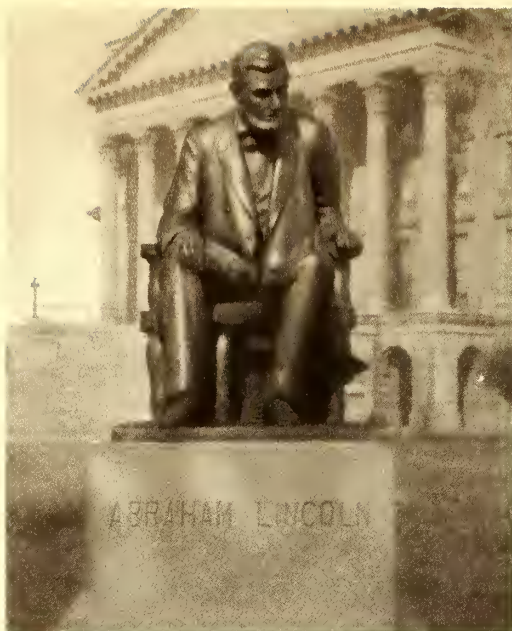
No. 20. THE PRESIDENT BY ADOLPH A. WEINMAN

(V)





No. 21. THE PRESIDENT BY CHARLES KECK



✓
 No. 22a. THE PRESIDENT  
 BY ROBERT MERRILL GAGE



✗
 No. 22b. THE PRESIDENT  
 BY AUGUSTUS ST. GAUDENS



✗
 No. 22c. THE PRESIDENT  
 BY HAIG PATIGIAN



No. 22d. THE PRESIDENT  
 BY CHARLES H. NIEHAUS





No. 23a. THE PRESIDENT  
BY GEORGE F. WATERS



No. 23b. THE PRESIDENT  
BY GEORGE E. GANIERE



No. 23c. THE PRESIDENT  
BY J. OTTO SCHWEIZER



No. 23d. THE PRESIDENT  
BY ADOLPH A. WEINMAN



No. 24a. THE PRESIDENT  
BY FRANCIS EDWIN ELWELL



No. 24b. THE PRESIDENT  
(X) BY ALONZO VICTOR LEWIS



No. 24c. THE PRESIDENT  
BY STEPHEN A. REBECK



No. 24d. THE PRESIDENT (STANDING)  
BY VAN DEN BERGEN





No. 25. THE PRESIDENT BY AUGUSTUS ST. GAUDENS (LONDON)



No. 26. THE PRESIDENT BY AUGUSTUS ST. GAUDENS (CHICAGO)



*PART SEVEN*

COMPILATION OF STATUE DATA



# Sculptors and the Location of Their Statues of Lincoln

		PLATE
Bachman, Max . . .	Minneapolis . . . . .	9b
Ball, Thomas . . .	Washington, D. C. . . . .	15a
	Boston (replica)	
Barnard, George Grey . .	Cincinnati . . . . .	11
	Louisville (replica)	
	Manchester, England (replica)	
Bissell, George E. . . .	Edinburgh, Scotland . . . . .	13
Borglum, Gutzon . . .	Newark, New Jersey . . . . .	19
Brown, Henry Kirke . .	Brooklyn . . . . .	15c
	New York . . . . .	18c
Crunelle, Leonard . . .	Freeport, Illinois . . . . .	10
	Dixon, Illinois . . . . .	8
Elwell, Francis Edwin . .	East Orange, New Jersey . . . . .	24a
Fraser, James Earle . .	Jersey City, New Jersey . . . . .	12
French, Daniel Chester . .	Lincoln, Nebraska . . . . .	16
Gage, Robert Merrill . .	Topeka, Kansas . . . . .	22a
Ganiere, George E. . . .	Burlington, Wisconsin . . . . .	23b
	Webster City, Iowa . . . . .	18a
Hastings, W. Granville . .	Bunker Hill, Illinois . . . . .	18d
	Cincinnati (replica)	
	Jefferson, Iowa (replica)	
Kalish, Max . . . . .	Cleveland . . . . .	17c
Keck, Charles . . . . .	Wabash, Indiana . . . . .	21
Konti, Isidore . . . . .	Yonkers, New York . . . . .	18b
Lewis, Alonzo Victor . .	Spokane, Washington . . . . .	24b
	Tacoma, Washington (not illustrated)	

Manship, Paul	.	Fort Wayne, Indiana	Frontispiece, 1, 3, 4, 5, 6
Mead, Larkin Goldsmith	.	Springfield, Illinois	. . . . . 14
Mulligan, Charles J.	.	Chicago	. . . . . 7
		Pana, Illinois	. . . . . 17b
Niehaus, Charles H.	.	Muskegon, Michigan	. . . . . 22d
		Buffalo (replica)	
		Kenosha, Wisconsin (replica)	
O'Connor, Andrew	.	Springfield, Illinois	. . . . . 9c
Patigian, Haig	.	San Francisco	. . . . . 22c
Pelzer, Alfonso	.	Lincoln, New Jersey	. . . . . 15d
		Wilkinsburg, Pennsylvania (replica)	
		Boise, Idaho (replica)	
		Detroit (replica)	
Rebeck, Stephen A.	.	Alliance, Ohio	. . . . . 24c
Rogers, Randolph	.	Philadelphia	. . . . . 15b
Schweizer, J. Otto	.	Philadelphia	. . . . . 23c
		Gettysburg	. . . . . 17d
St. Gaudens, Augustus	.	Chicago (Lincoln Park)	. . . . . 26
		London, England (replica)	. . . . . 25
		Chicago (Grant Park)	. . . . . 22b
Taft, Lorado	.	Urbana, Illinois	. . . . . 9d
Van Den Bergen	.	Clinton, Illinois	. . . . . 24d
Volk, Leonard W.	.	Rochester, New York	. . . . . 17a
Weinman, Adolph A.	.	Hodgenville, Kentucky	. . . . . 20
		Madison, Wisconsin (replica)	
		Frankfort, Kentucky	. . . . . 23d
Waters, George F.	.	Portland, Oregon	. . . . . 23a
Zeletzny, Franz	.	Omaha	. . . . . 9a



## Dates of Dedication of the Statues of Lincoln

1869	Brown; Brooklyn	1917	Barnard; Cincinnati
1870	Brown; New York	1917	Schweizer; Gettysburg, Pa.
1871	Rogers; Philadelphia	1917	Schweizer; Philadelphia
1874	Mead; Springfield, Illinois	1918	Gage; Topeka, Kansas
1876	Ball; Washington, D. C.	1918	Hastings; Jefferson, Iowa
1879	Ball; Boston	1918	Lewis; Tacoma, Washington
1887	St. Gaudens; Chicago	1918	O'Connor; Springfield, Illinois
1892	Volk; Rochester, New York	1919	Pelzer; Detroit
1893	Bissell; Edinburgh, Scotland	1919	Barnard; Louisville
1898	Pelzer; Lincoln, New Jersey	1920	St. Gaudens; London, England
1900	Niehaus; Muskegon, Michigan	1922	Barnard; Louisville
1902	Hastings; Cincinnati	1922	French; Lincoln, Nebraska
1902	Niehaus; Buffalo	1924	Rebeck; Alliance, Ohio
1907	Hastings; Bunker Hill, Illinois	1926	St. Gaudens; Chicago
1907	Zelezny; Omaha, Nebraska	1926	Waters; Portland, Oregon
1908	Mulligan; Pana, Illinois	1927	Taft; Urbana, Illinois
1909	Niehaus; Kenosha, Wisconsin	1928	Patigian; San Francisco
1909	Weinman; Hodgenville, Ky.	1929	Crunelle; Freeport, Illinois
1909	Weinman; Madison, Wis.	1929	Konti; Yonkers, New York
1911	Borglum; Newark, New Jersey	1930	Bachman; Minneapolis
1911	Elwell; East Orange, N. J.	1930	Lewis; Spokane, Washington
1911	Mulligan; Chicago	1931	Crunelle; Dixon, Illinois
1911	Weinman; Frankfort, Ky.	1931	Fraser; Jersey City, N. J.
1913	Ganieri; Burlington, Iowa	1931	Kalish; Cleveland
1913	Ganieri; Webster City, Iowa	1931	Van Den Bergen; Clinton, Ill.
1915	Pelzer; Boise, Idaho	1932	Keck; Wabash, Indiana
1916	Pelzer; Wilkesburg, Pa.	1932	Manship; Fort Wayne, Ind.

## The Locations of the Statues of Lincoln

CALIFORNIA	.	.	.	San Francisco.
DISTRICT OF COLUMBIA	.			Washington.
ENGLAND	.	.	.	London; Manchester.
ILLINOIS	.	.	.	Chicago: (a) Lincoln Park, (b) Grant Park, (c) Garfield Park; Springfield: (a) State House, (b) Lincoln Tomb; Bunker Hill; Dixon; Freeport; Pana; Urbana; Clinton.
INDIANA	.	.	.	Fort Wayne; Wabash.
IDAHO	.	.	.	Boise.
IOWA	.	.	.	Webster City; Jefferson.
KANSAS	.	.	.	Topeka.
KENTUCKY	.	.	.	Louisville; Frankfort; Hodgenville.
MASSACHUSETTS	.	.	.	Boston.
MICHIGAN	.	.	.	Muskegon; Detroit.
MINNESOTA	.	.	.	Minneapolis.
NEBRASKA	.	.	.	Lincoln; Omaha.
NEW JERSEY	.	.	.	Newark; East Orange; Jersey City; Lincoln.
NEW YORK	.	.	.	Brooklyn; New York; Buffalo; Rochester; Yonkers.
OHIO	.	.	.	Cincinnati: (a) Lytle Park, (b) Avondale School; Cleveland; Alliance.
OREGON	.	.	.	Portland.

## The Locations

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PENNSYLVANIA	.	.	Philadelphia: (a) East Park, (b) Union League Club; Gettysburg; Wilkinsburg.
SCOTLAND	.	.	Edinburgh.
WASHINGTON	.	.	Spokane; Tacoma.
WISCONSIN	.	.	Burlington; Madison; Kenosha.

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CHICAGO



















